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## BOOK REVIEWS

*Hawaiian Feather Work.* By WILLIAM T. BRIGHAM. Memoirs of the Bernice Pauahi Bishop Museum of Polynesian Ethnology and Natural History, vol. 1, No. 1. Honolulu: 1899. 4°, 81 + ii pp., 15 pl., 115 figs.

Scientific literature has recently been enriched by the issue of a handsome monograph on Hawaiian feather-work, forming the first part of volume 1 of the Memoirs of the Bernice Pauahi Bishop Museum in Honolulu. The author, William T. Brigham, Director of the Museum, is without doubt the best qualified person in the world for the task undertaken, not only because of his long residence in Hawaii, but because of his wide knowledge of the anthropology of the Pacific. The material is assembled in excellent manner, the style is simple and direct, and the numerous illustrations are all that could be desired. Ethnologists have thus another interesting group of facts available for use in the great work of building up the history of the race.

The use of feathers in various branches of art was very general over the American continent, as well as in the islands of the Pacific, when Europeans first appeared; but the fragile products were not lasting and in the main they have disappeared from view, while, through lack of foresight of the early explorers, only meager records of their character were made. Although the art itself was practically extinct on these far-away islands fifty years ago, enough has survived to serve as a key to the feather-worker's art. Through the efforts of Mr Brigham this material has been brought together in such a way as to furnish a satisfactory idea of the scope of the art and to give some hints as to its significance and symbolism.

The principal articles described are as follows: *Kahilis* or plume standards, *leis* or feather strands, *ahuula* or capes and cloaks, *mahiolo* or helmets, *kukailimoku* or images, and a model of an *anuu*, the house of the temple oracle.

*Birds Furnishing the Feathers.*—There are but few birds in the Hawaiian islands, and the feathers used in the various native fabrications were derived chiefly from a few species, the three principal ones being the *iiwi* (*Vestiaria coccinea*), a small bird which furnishes vermilion plumage; the *oo* (*Acrulocercus nobilis*), yielding black and yellow feathers, and the *mamo* (*Drepanis pacifica*), yielding orange and black feathers.

The capture of the birds was a very important and difficult matter and engaged the attention of professional hunters. The smaller varieties were captured by means of bird-lime or nets, while others were shot, and some species which furnished a few feathers each were caught, plucked, and set free. These feathers were carefully tied in bunches and formed an important feature in the local trade. It is stated that they were used to some extent as currency, as were shells in other regions.

*Kahilis*. — The *kahili* in its typical development consists of a long pole or staff, to the upper end of which is attached the *hulu* or cluster of feathers. The latter is generally somewhat cylindrical in shape, but with considerable variation in details of form; the complete object has a general resemblance to a stalk of cat-tail flag, or the swab used in cleaning the bore of a cannon. The feather cylinder is in cases as much as two feet in diameter and six feet or more in length, while the staff often reaches the length of twenty feet or more; the majority, however, are small and can readily be held aloft in one hand. In early times they were used as standards or banners and served as symbols of rank. In Mr Brigham's opinion the prototype of the *kahili* was the leaf of the *ki* (*Cordyline terminalis*) used as a fly-flap. This plant was a symbol of peace, and it is suggested that the *kahili* inherited this significance and gradually developed into a symbol of wider application.

Although in later years the use of the *kahili* became general and thus lost much of its sacredness, the great plumes continued to be used on ceremonial occasions by royal personages down to the close of the monarchy. Mr Brigham believes that "before white influence was felt, no thought was given to fitness of color to particular use or occasion, and it was only by foreign teaching that reds and yellows were reserved for coronations or general state functions, while black and the sombre colors were appropriated to funerals" (page 17).

The remarkable effect of these plume banners in a royal funeral procession is graphically described by the Rev. C. S. Richards, missionary on the islands in 1822: "There is something approaching the sublime in the lofty noddings of the *kahilis* of state as they tower far above the heads of the group whose distinction they proclaim: something conveying to the mind impressions of greater majesty than the gleamings of the most splendid banners I ever saw unfurled" (page 20).

*Leis*. — This ornament is formed by attaching feathers to a cord in a symmetric manner, forming fluffy, cylindrical strands. It is used as are strands of flowers to wreath around the neck, head, and shoulders, and is a most pleasing and effective personal embellishment. Generally the smaller feathers were employed, so that the strands were slender

and light, the length varying from 15 to 30 inches. The true feather *leis* are generally of uniform, cylindrical section and are either monochromatic or made up of alternating bands or spirals of mixed colors. In some cases the *leis* have longer feathers inserted at regular intervals, giving a considerable diversity of form.

These strands are not difficult to make, but older examples made of *mamo* or *oo* are held at high prices. Mr Brigham mentions one specimen valued at eight hundred and another at one thousand dollars. Upward of forty of large size are preserved in the Bishop Museum, and other museums have a limited number of examples.

*Mahiole or Helmets.* — The ancient helmet of the Hawaiians, worn on ceremonial occasions and in war, and primarily a mark of rank, was a work of art and a thing of beauty. It was made of richly colored feathers woven into a net of *olond* fiber which in turn was stretched over a skull-cap of neatly plaited wicker. In appearance it strongly suggests the ancient Greek helmet, but it originated no doubt with the Pacific islanders. Mr Brigham suggests that the crest of hair, worn by primitive peoples, extending from the forehead to the back of the neck and made to stand in high relief by proper clipping and dressing, was the prototype. The helmet crest rises in a strong, graceful curve from behind and terminates in a more or less prolonged point or beak in front. In cases it is perforated, the crest-rim being held in place by spoke-like stems rising from the crown. It is of effective and noble shape and when elaborated in the plumage of tropical birds must have rivaled in beauty the richest helmets of any people or period. The author enumerates forty-one helmets, preserved in various places, but several of these have been totally denuded of their plumage by moths or decay, while others consist merely of the wicker foundation over which the feather-decorated cover was drawn. The helmet of King Kaumaulii, who died in 1822, done in colors as a frontispiece to the memoir, is a superb and typical example.

*Ahuula.* — The capes and cloaks are the most varied and beautiful of the Hawaiian feather products. Mr Brigham describes and illustrates the preparation of *olond* fiber and the making of the cord used in the foundation fabric of these garments as well as the manner in which it is netted. It was the common practice to make up the foundation fabric by sewing together many small pieces of net or even of other cloth. To these the feathers were attached in a manner known to nearly all feather-workers; the quill end of the feather was passed around a strand of the fabric and tied with fine thread, and the colors and sizes were so arranged as to produce the desired pattern and effect.

In shape the cloaks and capes are similar. The short upper margin is curved more or less to fit the neck, and the body of the garment widens rapidly as it descends, sometimes with lateral variations of outline, and terminates in a long, curved lower margin. Some capes are quite small, but others are of generous proportions and, indeed, may be said to pass into the cloak which, in its greatest development, measures 60 inches in length and has a border or peripheral measurement of 156 inches. The fastening was a firm braided neck-band continuing in cords or braids long enough to tie in front.

The decorations are generally in rather simple patterns, such as crescents, crescent-like figures, triangles, diamonds, circles, and bands, and are without known significance. The prevailing ground tones are yellow and the pronounced figures are in red, black, and green. The amount of work necessary in the making of one of these large cloaks was enormous, and the time consumed was not always within the limits of a lifetime. They were worn by men; in battle they were a warlike decoration indicating rank, and as trophies of victory were displayed on public occasions, such as funerals, coronations, etc. Generally today they are considered as great rarities, and it is not unusual to hear of offers to sell at fabulous prices. The sale of one specimen at twelve hundred dollars is mentioned by Mr Brigham. The list given includes one hundred examples, thirty-three of which are cloaks and the remainder capes.

*Kukailimoku*. — Perhaps the most extraordinary use to which feathers have been put in art was the making of images of deities. *Kukailimoku* was a war deity and the Hawaiians sought to honor him by constructing his image in the most costly manner known to them. These images represent the head and neck only, and though made of the most beautifully colored feathers, portray a grotesque and forbidding visage which agrees, however, in general character with the masks of other Pacific peoples. "The structure of these peculiar images is simple. A wicker work, neatly made of the long and very durable aerial roots of the *ie-ie* (*Freycinetia arborea*) in such a way as to show the general form and features, is strongly braced by hoops or ribs within, and then covered with a tightly fitting net of *oloná* to which feathers were attached, as in the feather cloaks which will be described later. Red *iiwi* was the basis to which yellow and black *oo* was added for embellishment or to demark features. In some cases human hair crowned the head, in others the *mahiole* or crest. The eyes were of pearl shell, and in those of the Bishop Museum are attached in two ways by carved knobs of dark wood representing pupils. . . . The teeth were those of dogs

saved from the priestly feasts. Ears were represented by small patches of black or yellow, sometimes by both colors united. These gods were carried in battle on kauila poles, most of them having no other sufficient support, and being also too small to be placed over the head of a priest, as has been suggested" (page 35). Naturally, few of these objects have been preserved, and only nine are enumerated in Mr Brigham's list.

*Annu.* — Mr Brigham illustrates a very interesting relic of Captain Cook's visit to the island,—a model of the obelisk-like structure from which the priests of the Hawaiian temple delivered their oracular communications. These structures were enclosed within the temple, and the example described by Cook was about four feet square at the base and twenty feet high. They were made usually of wicker and covered with kapa cloth and had a small door for the admission of the priest. The model, which is 20½ inches high and elaborately finished in feathers, was brought away by the Cook expedition and is now preserved in the Hof Museum at Vienna.

The publication of this valuable memoir proclaims the wisdom of the founder of the Bishop Museum, who by his opportune liberality made the preservation of Hawaiian historic treasures possible; and by the same token the world will know that the present management of the institution appreciates the important fact that the benefits of a great public museum should not be confined to a small community in the Pacific and the visitors who happen that way, but should extend to the whole civilized world.

WILLIAM HENRY HOLMES.

*Pipes and Smoking Customs of the American Aborigines, Based on Material in the U. S. National Museum.* By JOSEPH D. MCGUIRE. (Report of the U. S. National Museum for 1897.) Washington: 1899. 8°, pages 351-645, 5 plates, 239 figures.

A work on the pipes and smoking customs of the aborigines of North America has long been needed by students of aboriginal art and custom. The monograph by Mr McGuire has therefore been read with much interest and not without profit. The objects with which it deals have engaged my attention more or less for the last fifteen years, and since my report on *Mound Explorations* (Twelfth Annual Report of the Bureau of Ethnology) was submitted for publication, I have hoped that some one would take up the subject and prepare a memoir on it. More than once, if my memory serves me correctly, the question as to who would do the work was the subject of discussion between myself and others interested. I was pleased, therefore, at the appearance of